

THE IMPLICATION OF PLUSES AND MINUSES OF RAHWANA'S BEHAVIOR TOWARDS INDONESIAN MODERN SOCIAL LIFE

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Abstract: Rahwana – the King of Alengka in the wayang story of Nusantara is the king of the three worlds. The lower realm is inhabited by jinns, demons, the centre realm is inhabited by humans, and the upper realm is the nature of the Gods. Rahwana was a hermit and devoted worshiper to Shiva. He was given abundant gifts of supernatural powers and wealth. The Palace of the King of Alengka was very magnificent. The people were prosperous. Rahwana did everything he wanted to have. He could not be killed by anyone and with anything. If he was killed by the enemy, Rahwana would soon come back to life, because he had drunk an eternal drink from the God residing in his soul. That is why Rahwana was acting arbitrarily, without needing ethics. Rahwana could mate with other women he liked, even though they were married. The women of his choice were willing to date, for fear of threats. However, Rahwana's service was very satisfying. The husbands of the women he dated were silenced with property. The husband was afraid of his wife and king. That is one proof that God is the most merciful to the faithful devotees, without having to curb behavior with social rules, except the law of karma. The people of Alengka were free to express themselves, but they must be morally responsible. Law enforcers can be richer than entrepreneurs, because legal processes could be bought. The Unitary State of the Republic of Indonesia is inhabited by a diverse ethnic group with various languages and cultures. The Javanese, Sundanese, Lombok, and Balinese tribes are fond of watching the tradition of puppet show as a source of educational value and a reference to social behavior even though the Indonesian people live in a modern way characterized by industrial culture. This article aimed to find out the implications of the pluses and minuses of the behavior of Rahwana figure towards modern Indonesian society. Qualitative method is considered appropriate for data collection with the application of conflict theory. Through this theory, it is expected that there will be a motive for social conflict in modern Indonesian society.

Keywords: *Rahwana, behavior, implications, puppet show, tradition, Modern, Indonesia.*

INTRODUCTION

Problems Background

Wayang is one of the Indonesian cultural arts that occupies well-established positions, both domestic and abroad and manages to achieve encouraging cultural achievements and helps improve Indonesia's image (Solichin, 2010:1). Wayang show based on the material was divided two types, namely shadow puppets and rod puppets or puppets made of wood or from other materials in the form of puppets. Wayang classification based on living areas and the development of wayang performances includes purwa puppets in various styles. There are East Java Style, Surakarta Style, Yogyakarta Style, Kedu Style, Sundanese Style, Lombok Style, and Balinese Style. The first year research by Sugeng Nugroho, Sunardi, and I Nyoman Murtana took the aesthetic topic of referring to people's style puppets, so the first sample taken was the East Java Style which was often called *Dakdong*.

In general, wayang shows always play puppet (wayang) stories, because the play always shows important events of the characters that contain teachings about life. The *Dakdong* Puppet Show was appointed in the researcher, because currently the puppet show has begun to become scarce. However, the stage frequency is still quite high, because on each stage the puppeteer (hereinafter referred to as *dalang*) presents prime quality, both good educational value on all aspects of the natural, social, cultural, political, economic, logical, ethical, and aesthetic environments that are anesthetized by the

expression of artistic and aesthetic. All of that is to build the character of the nation, so as to become a generation that undoubtedly upholds the values of patriotism for the dignity of the nation. Ki Wardono, a *dalang* coming from Mojokerto, East Java, has an average frequency of performing between 15 times and 20 times each month.

On August 29, 2017, our Competitive Grant research team funded by the Directorate General of Higher Education (DIKTI) agreed to document the form of the *Dakdong* puppet show in the hope of knowing the influence of the Surakarta style puppet show on the East Java style. On that occasion, Ki Wardono played the Maespati Adegung story (the establishment of the Maespati Kingdom). Here are Wardono's prologue snippets when becoming *dalang* at that time.

” *Ketingalipun asri kedadean saka tentreme negari. Brandal, kampak, kecu, maling, prampog ora ana. Narendra jajag wreka buta kacokan jawa, nduwe watak adigang adigung adiguna sapa sira sapa insun. Kaya-kaya wong sak jagad ora ana kang mbandhingi kasektene Dasamuka*” (Nugroho, Sunardi, dan Murtana, 2017:2).”

Wardono began his story about the country of Alengka which was portrayed in the world of puppetry with the East Java dialect as a peaceful, and prosperous country free from fear, because there was nothing at all like disgruntled people, thief, and robber. Alengka was very rich and its people lived in prosperity. Prabu Dasamuka mentioned that Dasa Nana aka Rahwana was a handsome king, but he has the character of relying on intelligence (*adigang*), physical strength (*adigung*), and power (*adiguna*), who you are (*sapa sira*), who I am (*sapa insun*). Through this statement, Rahwana was actually arrogant, because his country was peaceful. His wealth and power could not be defeated. “I am Dasamuka the king of the world, I cannot be defeated. I can get sick, but I must not die, I have a long life. My warriors are powerful giants. My country is the biggest and the largest in the world (Nugroho, Sunardi, and Murtana, 2017: 2).

"Through the beauty of puppetry, the wayang mission as a guide to the viewer is watched which contains many virtues of life. The internalization of values is subtly far from patronizing, let alone the indoctrination of the moral message conveyed includes various values such as character, statehood, and religious values. The content of guidance in wayang is very broad and varied, ranging from religious, philosophical, to pragmatic values, such as character and character building (Solichin, 2010: 77-78) ”.

The Unitary State of the Republic of Indonesia is inhabited by diverse ethnic groups. language, religion, customs, and diverse civilizations. The Javanese, Sundanese, Lombok, and Balinese tribes are very fond of watching the tradition of puppet show as a source of educational value and a reference to social behavior even though the community lives in a modern era characterized by industrial culture. Now, the puppet show has entered the industrial area. The Indonesian industrial community yearns for a life of inner prosperity. Ironically, modern society is trapped in an individualistic, selfish, less ethical, and emotional attitude toward life due to materialistic interests. Social life is getting worse, violence is happening everywhere and so easily people are acting viciously. Many cases of robbery and murder are economically motivated.

This article used qualitative methods with data collection technique in the form of words, not series of numbers. Data was collected through observation, interviews, and documentation (Rohidi, 1992: 15). The theory used was conflict theory.

"Conflict is a process that is instrumental in the formation, integration, and maintenance. Conflict can establish and maintain boundaries between two or more groups, strengthen group identity, and protect it so that it does not melt in the social world around it, and can strengthen social structures (Poloma, 1994: 108). "

Problem Statements

Based on the background of the problem, the following questions arise.

- 9) 1. Why is Rahwana's behavior influencing modern Indonesian society?
- 10) 2. How is the influence of Rahwana's behavior on Indonesian society?
- 11) 3. What are the implications of Rahwana's behavior towards modern Indonesian society?

The Republic of Indonesia

Before Indonesia's independence, there has been signs of modernity. Modernization is a global advantage over local culture. This paradoxical situation can occur when the importance of humanity to emphasize the freedom (natural) of individuals in creating civil unity is affirmed. Kant states that the main goal of nature is the formation of a perfect society. The only global society creates a context in which international regulation takes place in countries (Turner, 2008: 248-249).

The structure of Indonesian society is vulnerable to conflict because it consists of multi ethnicities which tend to have different traits and characteristics, different religions and beliefs, different customs and civilizations. The situation is actually has started from the beginning of the founding of the Republic of Indonesia Unitary State that the differences will trigger social conflict (structural conflict and horizontal conflict). Factual conflicts have often occurred between community groups. The government, in this case the security apparatus is very busy with the problems of social conflict. Not to mention conflicts between individuals in Indonesian society, for example cases of theft by violence, street robbers or other problems that often trigger bloody conflicts. Indonesia's internal conflicts are still tinged with corruption problems that have not been deterred until now.

"Ben anderson state that independent nation states after World War II were political units. He also states that a large community called the Republic of Indonesia was possible due to an industry that wanted large quantities of production which were distributed to many consumers. During the Old Order Government (1945-1965), the Government of Indonesia with full awareness built the nation's personality, encouraged the development, and socialization of the arts in the area under cultural institutions. Old Order policy orientation was anti-Western (Simatupang, 2013: 44-45)."

"During the New Order period of 1966-1998, Indonesia's journey was carried towards the development of an economy based on industry by prioritizing economic development. It makes sense if those who determine the journey of Indonesian cultural expression choose industry. Those choosing industry basically does not really bother with ideological issues: whether it is nationalistic or regional, or global, what is important for them is economic or industrial sustainability itself (Simatupang, 2001: 45)".

"The new order government is more oriented towards economic improvement. One of the nine principles of development as outlined in the Outlines of the State Policy (*Garis-garis Besar Haluan Negara /GBHN*) is the whole development of Indonesia and the entire Indonesian community, aiming to realize a just and prosperous society with material and spiritual prosperity. The statement above clearly instructs that physical touches of national development must be harmonized, and balanced with moral and mental spiritual touches. National development is a movement that cannot be delayed, a process that must not stop (Suarsa, 2008: 74)."

“Industrial society is a new orientation and a positive rational thinking pattern. Industrial birth and growth became a striking phenomenon in the past century. Industry acted as the driving force for the biggest social change. Raymond Aron in his book *Main Currents in Sociological Thought* (1965) mentions six characteristics of the industrialization process in the 18th and 19th Centuries. First, industry was the rationalization of the work process. Traditional work was reviewed and regulated according to the principles of positive science with the aim of producing a lot of output. Second, findings in the field of natural sciences applied in the work process produced/controlled natural resources for prosperity. Third, industrial development led to the concentration of factory workers and mining and urbanization. The social class of new workers whose fate depended on others was born. Fourth, the concentration of the workers in the industrial area raised the antagonism between the proletariat and the capital. Fifth, the rationalization of the working method brought a large fortune to a small proportion of people, and poverty remained worrying due to over production. Sixth, finally it entered the economic liberalism with a slogan, let people do it themselves, let them find their own way. Every government intervention in the production process was rejected, because the economy was an autonomous world that had its own people and was looking for balance. Free competition must be permitted (Aron in Veeger, 1990: 26-27)”.

Will Indonesia enter the realm of Pragmatism? If so, it means that it emphasizes more on the practical value or more at practical. Socrates states that the central issue of pragmatism philosophy is based on very practical theoretical questions, namely how out one to live? Or how should people life? The essence of pragmatism is widely used by other philosophers; Kant (practical reason), Schopenhauer (Exaltation of the will) utilitarianism (measuring benefits based on their usage); English philosophical traditions (empirical and inductive), and pragmatism moralist perspectives, especially William James of America. The author agrees with Gallagher, that pragmatism is more appropriately referred to as the theory of the discovery of truth, because humans are not immortal, but rather a result of reflexivity in an inherent meaning in the temporal experience that is always open to renewal. The above description is emphasized by Dewey that the meaning of our thoughts is always in dialectical interaction with experience and action and is constantly enriched by experience. James and Dewey's pragmatism thinking open up an understanding of the process of dialectical continuity between sociological theory and practice in an effort to achieve praxis (Sugandi, 2002: 29).

The Pluses-Minuses Implication (Positive-Negative) of Rahwana's Behavior

1. The Pluses Implication of Rahwana's Behavior

“Wayang with *dalang* as the centers of artistic change creativity and choices that must be made are industrialized. All experienced high-level *dalang* outline the pressure on the profession of *dalang* and the profoundly big influence that could emerge in a new era in the practice of wayang performances (Emerson, 2017: 28).” The implication (Latin: *implicatus*) meaning to be inserted or added, generally refers to something which is involved in a problem. The research implication is the direct impact or consequence of a finding resulting from a research, or it can also be said to be the conclusion of the findings of a research (KBBI online).

a. Rahwana Looked for the Power Identity

According to Rahwana, “Alengka is not a heritage country, not a country given by my father named Begawan Wisrawa aka Begawan Citrabaya (Nugroho, Sunardi, and Murtana, 2017: 7).” I got Alengka from my determination to dare to meditate for 44 years on Saloka Island in the Hindu Keling Tapa Land, Berata and *Semedi* in the ocean. Thus,

the origin of Alengka was from the Hindu Keling Land Saloka Island (Nugroho, Sunardi, and Murtana, 2017: 7).

"Humans who want to get the right knowledge must look at the soul that is returned to superior truth. Superior truth submits to the Universal Source, which aims to perform mystical behavior. Mystical behavior cannot be done without knowledge. Right knowledge will not get divine protection and humans cannot get the right knowledge without doing *Tapa, Berata, Yoga, and Samadi*. In short, *Bhumibrata, Yoga, and Samadhi* as human light get the right knowledge with mystical behavior intermediaries, then he is run for divine protection (Shashangka, 2015: 238). In his willing to be undefeated, Rahwana underwent *tapa jungkir* for 44 years in Saloka Island Hindhu Keling Land in the middle of the ocean. His wish was fulfilled because he received an answer from the Gods through the mediator Jan Banujan who was willing to grant whatever Dasamuka's request was.

"The immeasurable suffering was experienced by brave individual, like Rahwana. On the one hand is the misfortune of the Gods, the twilight gesture when the Gods, on the other side; the second force of the world suffers from urging consoliation, metaphysical unity, urgently pulling back the core and main premise of world view to convert eternal justice over Gods and humans (Nietzsche, 1993: 83)."

b. Rahwana Collected Supernatural Identity

Dasamuka has gained great power and magic. Rahwana naturally wanted to prove the extent of Alengka and the power of supernatural powers obtained. The intention was also expressed to his younger siblings, but Dasamuka was only willing to be intervened until the gate outside the palace accompanied by Punakawan Mujeni, while Punakawan Mundhu did not participate because his wife was easily jealous. Dasamuka invited Mujeni to fly around Ngalengka Diraja by stomping his feet three times and then flying (Nugroho, Sunardi, Murtana, 2017: 15).

On the way, Dasamuka and Mujeni proved that Negara Alengka is really large. They passed Arga Sonya or Gunung Mas, and suddenly Dasamuka fell, hit by the powerful aura of the hermit. Dasamuka was shocked because there was a monkey which was meditating that caused the fall of Dasamuka and Mujeni. The monkey was Subalinata, the monkey king who lived in Rogastina. Seeing Subali, Dasamuka was angry and insulted that a monkey didn't deserve to meditate, and then began attacking Subali. Several times Dasamuka attacked, but always failed, until Subali lost patience and attacked Dasamuka.

Dasamuka finally apologized and claimed defeat. Rahwana asked Subali to be willing to become his teacher, because Dasamuka wanted the power of Pancasonya from Subali. Rahwana's apology was received by Subali. Dasamuka thought Subali should become his teacher (Nugroho, Sunardi, and Murtana, 2017: 25). Rahwana's request was received by Subali and Rahwana was accepted as a student with the requirement that when the Pancasona was invited, there should be no living creatures who listened to other than Dasamuka. When it was invited, there was grass that heard. Therefore, the grass could not die just like Dasamuka (Nugroho, Sunardi, Murtana, 2017: 27-28).

2. The Pluses Minuses Implication

"Dasamuka felt that his strength and power were very great, making him arrogant. When he met Subali who was unknown by Dasamuka, he also bragged by underestimating Subali's (Nugroho, Sunardi, and Murtana, 2017: 21)".

In Indonesian society, whether in the city or in several villages, there are often thefts and robberies in settlements, banks, and on the streets with acts of violence. The victim can be injured and even killed. If we hear or read on social media or electronic media, it is felt that Indonesia is not safe.

“At that time, residents caught a man who looked suspicious. Although not in action, but due to the suspicious gestures, the citizen caught the man. The man was beaten up by the people, but he managed to free himself. Not wanting to release the man suspected of robbery, a woman named Debby Aulia, hindered the man's pace, but the man's fate was desperate to stab his knife into Debby's neck, which caused her to death (Gunawan, 2017).”

In this country, hidden thieves with a certain system of reasoning patterns are able to detect financial weaknesses of an institution called corruption (Tipikor) that often happens, the perpetrators are usually officials.

"Recently, twenty-two (22) members of the Regional People's Representative Council (*Dewan Perwakilan Rakyat Daerah*/herein after referred to as DPRD) of Malang, East Java, were caught in bribery cases of Local Revenue and Expenditure Budget-Changes APBD-P (*Anggaran Pendapatan dan Belanja Daerah-Perubahan*/herein after referred to as APBD-P) in the fiscal year 2015 by the Corruption Eradication Commission (*Komisi Pemberantasan Korupsi/KPK*). The case also dragged the inactivate Mayor of Malang, Moch. Anton, who had been convicted by the District Court (*Pengadilan Negeri/PN*) of the Surabaya Corruption Case (Tipikor). If added with 19 suspects who are undergoing trial, a total of 41 board members have been named as suspects. Practically, currently, there are only 5 council members left in the Apple City, namely Abdurrahman (PKB), Priyatmoko Oetomo (PDIP), Tutuk Hariyani (PDIP), Subur Triyono (PAN), and Nirma Cris Desinidya (Hanura) (Tenola, 2018) ".

CONCLUSION

Based on the description above, a conclusion can be drawn about Rahwana known by the art community as the antagonistic puppet as follows.

- 1) The pluses and minuses of Rahwana's behavior in Indonesia's modern social life that is calm, peaceful, and religiously dynamic.
- 2) Rahwana's behavior that likes to do *brata*, *tapa*, *yoga*, and *samadi* is a positive action that can be referred to by some Indonesian people.
- 3) Bad behavior of Rahwana who likes to take someone else's wife (Sinta, Rama's wife) got a punishment from God, and therefore all his wealth, supernatural power, and power that were used as a source of pride were destroyed.

Thus, this is the article that I can convey on the occasion of this international seminar. Hopefully, it may be useful for the arts and culture, especially in the field of wayang Nusantara.

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